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# The Blue Paradise

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*A Viennese Operetta in a  
Prologue and Two Acts*

The Book by  
LEO STEIN and BELA JENSBACH

The American Version by  
EDGAR SMITH

The Music by  
EDMUND EYSLER and SIGMUND ROMBERG

Ed. 954

Vocal Score, \$4.00  
(In U. S. A.)

**G. SCHIRMER**  
NEW YORK



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# The Blue Paradise

A Viennese Operetta

## No.1. Overture

*Allegro*



*Allegro moderato*





This page contains five systems of musical notation for a piano piece. The key signature is three flats (B-flat, E-flat, A-flat). The notation is as follows:

- System 1:** Treble and bass staves. Treble has chords and eighth-note arpeggios. Bass has eighth-note chords and a descending eighth-note line.
- System 2:** Treble and bass staves. Treble has a melodic line with a slur and eighth-note arpeggios. Bass has eighth-note chords and a descending eighth-note line.
- System 3:** Treble and bass staves. Treble has chords and eighth-note arpeggios. Bass has eighth-note chords and a descending eighth-note line.
- System 4:** Treble and bass staves. Treble has chords and eighth-note arpeggios. Bass has eighth-note chords and a descending eighth-note line.
- System 5:** Treble and bass staves. Treble has chords and eighth-note arpeggios. Bass has eighth-note chords and a descending eighth-note line. The system ends with a double bar line and a key signature change to three flats and a 3/4 time signature.

## Tempo di Valse

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked "Tempo di Valse".

**System 1:** The first system begins with a forte (*f*) dynamic. The melody in the treble staff features a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

**System 2:** The second system includes dynamic markings of *f*, *mf*, and *f*. The melody continues with a mix of eighth and sixteenth notes, and the bass staff features a more active accompaniment with eighth notes and some triplets.

**System 3:** The third system features a fortissimo (*ff*) dynamic. The melody is characterized by a series of eighth notes, and the bass staff provides a strong accompaniment with eighth notes.

**System 4:** The fourth system continues the melodic and harmonic development, with the treble staff featuring a series of eighth notes and the bass staff providing a steady accompaniment.

**System 5:** The fifth system concludes the piece with a final chord in the treble staff and a series of eighth notes in the bass staff. The piece ends with a double bar line.



## Allegretto

Allegretto

Measures 1-12 of the Allegretto section. The music is in 2/4 time, key of B-flat major (two flats). The first system (measures 1-4) features a forte (*f*) dynamic. The second system (measures 5-8) continues with a forte (*f*) dynamic. The third system (measures 9-12) concludes the section with a forte (*f*) dynamic. The melody is primarily in the right hand, with a supporting bass line in the left hand.

## Tempo di Valse

Tempo di Valse

Measures 1-12 of the Tempo di Valse section. The music is in 3/4 time, key of B-flat major (two flats). The first system (measures 1-4) begins with a piano (*p*) dynamic. The second system (measures 5-8) continues with a piano (*p*) dynamic. The third system (measures 9-12) concludes the section. The melody is primarily in the right hand, with a supporting bass line in the left hand.



*Allegro moderato*





# PROLOGUE

## No. 2. Opening Ensemble

### A Toast to Woman's Eyes

Lyrics by  
Herbert Reynolds

Music by  
Sigmund Romberg

*Allegro moderato*

Here's a toast to wo-men's eyes That guide the

fool-ish and the wise, Ev-er since the world be-gan Guide the des-ti-ny of

man; Who dares to raise an emp-ty glass And let this bright oc-ca-sion pass? Drink to

those we i-dol-ize, But see no more in blue pa-ra-dise.

*allargando*

*rit*

Evolution for entrance of Mizzi

I've ro-ses

Mizzi

red and white to sell \_\_\_\_\_ And pret-ty mi-gno- nette \_\_\_\_\_ as well; \_\_\_\_\_ I've ro-ses

red and white to sell \_\_\_\_\_ And pret - ty mi-gno- nette \_\_\_\_\_ as well. \_\_\_\_\_



Officer

Evolution for entrance of Officer

Oh, wait-er,

one more bot - tle here! ——— A kiss should go with that, my dear. —

Mizzi

Andante moderato

Oh, thank you, sir, you're ver - y nice, But that has nev - er

been my price; I'd find it ver - y hard to live If that is all you care to

Allegro

Allegro

give.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by a half note rest, and then a quarter note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with eighth notes in the left hand. The key signature changes from B-flat major to D major.

The second system continues the musical score. The vocal line has a whole note rest, followed by a half note rest, and then a quarter note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with eighth notes in the left hand. The key signature remains D major.

The third system continues the musical score. The vocal line has a whole note rest, followed by a half note rest, and then a quarter note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with eighth notes in the left hand. The key signature remains D major.

The fourth system continues the musical score. The vocal line has a whole note rest, followed by a half note rest, and then a quarter note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with eighth notes in the left hand. The key signature remains D major.



cause you to grieve; Yet you be - lieve all the sto - ries they

weave. Daugh - ters of Eve ——— man may de -

ceive, ——— Plead - ing for love from the daugh - ters of Eve From the

1. daugh - ters of Eve. 2. ters of Eve. ———

## No.3. Drinking Song

13

### Here's to You, My Sparkling Wine

Lyrics by  
Blanche Merrill

Music by  
Leo Edwards

*Allegro moderato*

Rudolph

When I'm with good fel - lows I nev - er want to think Of

an - y - thing that's so - ber, I just want to drink, For each drink brings glad - ness un -

to my ver - y soul, And then I al - ways take an - oth - er, my hap - pi - ness to con - sole.

All  
Here's to you, my spark - ling wine! You that know no sor - row,



Nev-er know to - mor-row! Thrill me with your bub-ling song All

night long. Here's to the laugh-ter and joy that you

bring, And to the big morn - ings af - ter you bring! Here's

to you, my spark - ling wine! Spark-ling, spark-ling wine that's fine!

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## No. 4

## To Paradise We'll Gaily Trip

Lyrics by  
Herbert Reynolds

Music by  
Edmund Eysler

*Allegretto*





Stoeger

Come

to its pret-ty gar-den All o - pen to the day, We'll join the mer-ry  
plant me at the ta - ble With lots of pret - ty flow'rs, And with the girl that

throng there, And love and laugh and play. The food is good and sim - ple, The  
loves me I'll while a - way the hours. I'll sip the choic-est vin-tages And

wines are of the best, And all the girls are love-ly And beau-ti-ful-ly  
hear the lat-est song, With life and all its pleasures Tripping mer-ri-ly a -

Slowly

dressed. long. To Par-a-dise we'll gai-ly trip: Link your arm in mine. For

there are pret-ty pout-ing lips, Red-der than the wine; And you may kiss a

pair of them, In-vit-ed by blue eyes, You'll be in-tox-i-cat-ed Be -



fore you take a drink. You'll be in - tox - i - cat - ed Be - fore you take a drink.

*p* *f* *ff*

1.

*f*

1. *p* 2. So *p*

12. *pp*

drink. To Par - a - dise we'll gai - ly trip: Link your arm in mine. For

Hampel *pp*

Walther *pp*

Stransky *pp*

To Par - a - dise we'll gai - ly trip: Link your arm in mine. For

*pp*

there are pret - ty pout-ing lips, Red - der than the wine. And you may kiss a

there are pret - ty pout-ing lips, Red - der than the wine. And you may kiss a

there are pret - ty pout-ing lips, Red - der than the wine. And you may kiss a

there are pret - ty pout-ing lips, Red - der than the wine. And you may kiss a

pair of them, In - vit - ed by blue eyes. Of kiss - es there are plen - ty At the

pair of them, In - vit - ed by blue eyes. Of kiss - es there are plen - ty At the

pair of them, In - vit - ed by blue eyes. Of kiss - es there are plen - ty At the

pair of them, In - vit - ed by blue eyes. Of kiss - es there are plen - ty At the






Old Blue Par-a - dise. Of kiss-es there are plen-ty At the Old Blue Par-a - dise.

*p*



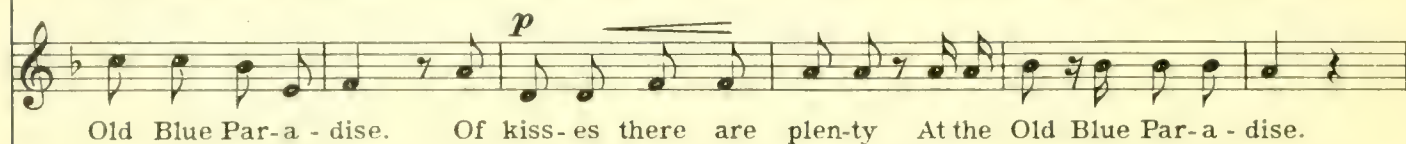
Old Blue Par-a - dise. Of kiss-es there are plen-ty At the Old Blue Par-a - dise.

*p*



Old Blue Par-a - dise. Of kiss-es there are plen-ty At the Old Blue Par-a - dise.

*p*



Old Blue Par-a - dise. Of kiss-es there are plen-ty At the Old Blue Par-a - dise.

*p*



*p* *f* *f*



*p*



*ff*

# Tell the Town "Hello" To-night

Lyrics by  
Harold Atteridge

Music by  
Sigmund Romberg

Allegretto

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Allegretto'. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes dynamic markings: *m.s.*, *mf*, *f*, and *mf*. The lyrics are: 'I used to be the Hel - lo cen - tral girl, I was the best out on the west, I used to keep all the wires a - whirl.'

I used to be the Hel -

lo cen - tral girl, I was the best out on the

west, I used to keep all the wires a - whirl.



As you might have guessed, \_\_\_\_\_ Some

*rall.*  
boy when all a - lone I'd call up on the phone!

*rall.*

## CHORUS

*a tempo*  
Hel - lo! Hel - lo! I have no place to go,

*a tempo*

That's the rea - son, dear - ie, That I want you near me!

Hel - lo! Hel - lo! Oh, I just need you so! Now don't keep

out of sight, Oh, let's go out, I'm feel - ing

right, The lights are burn - ing bright: Let's tell the

town Hel - lo! to - night. 1. night. 2.



## No.6.

## Auf Wiedersehn!

Lyrics by  
Herbert Reynolds

Music by  
Sigmund Romberg

Moderato  
Rudolph

Let me hold you close to my heart, Brush your tears a - way, dear,

*mf*

This system contains the first four measures of the song. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The piano part begins with a mezzo-forte (*mf*) dynamic.

while a fond "Auf Wie - der - sehn" You shall hear me\_ say, dear.

This system contains the next four measures. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The piano part features some arpeggiated chords in the right hand.

Mizzi

Some-thing fills my heart with fear, Tho' I know not\_ why, dear;

This system contains the final four measures of the song. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff. The key signature changes to two sharps (F# and C#) for the final measures. The system concludes with a double bar line.

Tell - ing me "Auf Wie - der - sehn" This time means good - bye, dear!

Rudolph

Calm your fears, Dry your tears, Hold me clos - er,

Tempo di Valse

clos - er to your breast, I must weep or die, dear.

*mf*

*accel.*

*rit.*



*a tempo*

Love lives ev - er, Know-ing no word like good - bye, \_\_\_\_\_

*a tempo**p*

Hearts may sev - er, True love can nev - er die! \_\_\_\_\_

Calm all your fears and dry all your tears, Love will re - main when all else shall wane,

*mf*

Guid-ing me on thro' the years: Auf Wie-der-sehn, Auf Wie - der - sehn! —

Lyrics by  
Herbert Reynolds

No.7. Opening Chorus  
We Wish You a Pleasant Journey

Music by  
Sigmund Romberg

Allegro

The piano introduction is in 2/4 time, marked 'Allegro' and 'ff marc.'. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with eighth notes. The key signature has three flats (B-flat, E-flat, A-flat).

The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The melody from the previous system continues in the right hand.

The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The melody from the previous system continues in the right hand.

wish you the pleasant-est of jour-neys, sir, Where-ev-er you go from

here, from here We wish you the pleasant-est of jour-neys, sir, Where-



ev-er you go from here. And hope that you'll be back next year, We thank you, and

thank you most sin-cere - ly, sir. And hope sir, when - ev-er you ap - pear, ———

— That you will have as nice a time again, That you will have as nice a

time a-gain And make quite a long, long stay, ——— Your

trunk is properly labeled, your clothes are proper - ly packed, You won't find things to

complain of as a matter of fact, of as a matter of fact.

*poco rit.*

### Valse Allegro

Vi - en - na, Vi - en - na the place of wine and song With

*mf*

wild hip hoo - ray they turn night in to day, And always go home at the peep of the

*fz*

*fz*



dawn, Vi - en - - na, Vi - en - - na where life is bright and gay \_\_\_\_\_ Our

feet may stray from you far a - way, But our hearts will for - ev - er stay. \_\_\_\_\_

Your tax-i's gen-tle-men are at the door, In cho-rus we now thank you all once

more And though we ve - ry much pre-fer to stay We'll have to tear

ourselves a - way Good - bye \_\_\_\_\_ we thank you for tips Good - bye \_\_\_\_\_ the pleasantest

trip Good bye \_\_\_\_\_ we thank you for tips Good - bye \_\_\_\_\_ we thank you for tips Good -

*cresc.* *sempre*

bye \_\_\_\_\_ Vi -

*f marc.* *cresc.* *ff rit.*

en - na Vi - en - na The place of wine and song \_\_\_\_\_ With wild hip hur -

*f brillante*



rah they turn night in to day And go home at the peep of the dawn — Vi-en - na, Vi-

*ff* *f brillante*

en - na where life is bright and gay. — Our feet may stray from you far a -

way, far a-way, far a-way But our hearts will for ev - er stay, will for

*cresc.*

ev - - - er stay.

*ff* *ffz*

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## No.8

## Duet and Dance

Lyrics by  
Herbert Reynolds

Music by  
Edmund Eysler

*Allegretto moderato*



*Grazioso* Rudy

R. While you are there and I am here, A world of distance lies between us

The vocal line for Rudy is in G major, 3/4 time, marked *Grazioso*. It begins with a rest, followed by a melody of eighth and sixteenth notes. The piano accompaniment in the bass clef consists of eighth notes, starting with a *f* (forte) dynamic and ending with a *p* (piano) dynamic. The lyrics are: "While you are there and I am here, A world of distance lies between us".

Gaby

G. and yet so near,

R. two. So ver-y far, I sit and longingly I look, quite true. And I'm

The vocal line for Gaby is in G major, 3/4 time, marked *Gaby*. It begins with a rest, followed by a melody of eighth and sixteenth notes. The piano accompaniment in the bass clef consists of eighth notes, starting with a *p* (piano) dynamic. The lyrics are: "and yet so near,". The vocal line for Rudy continues with: "two. So ver-y far, I sit and longingly I look, quite true. And I'm".



Gaby

G. And with your arm a-round my waist,

R. dy - ing to be a bit near - er. If

G. is quite mis - placed.

R. you believe that you'll es-cape me, Your con - fidence

Gaby Rudy

G. This is a sit - u - a - tion That calls for col - lab - or -

R. a - tion, That is in - sin - u - a - tion

Gaby

G. a - tion, That is in - sin - u - a - tion

R. Rudy Gaby

Prom - is - ing sweet os - cu - la - - tion, Which is a prac - tise I

*f* *dolce*

G. Rudy

do not ad - mire; But, nev - er the - less, what you

R.

real - ly re - quire. And, dear, if you'd on - ly let me know

*pp*

R.

Just where in the day - time you wan - der, oh, I would be there,

*p*

R. Gaby

I would be there. You don't seem to be quite a - ware that



## Allegretto moderato

G. *rit.*  
I would nev-er make a date with you, That's something I could never do. No!

R. Rudy No!

R. & G. Gaby  
No! Ev-'ry Tuesday I am at the op-'ra seated in the co-ziest of stalls there,

*p*

G. Ev-'ry Friday finds me in the rink and anyone who calls there I am pleased to see. And until nine or

*p*

G. there-abouts each evening I con-tinue skat-ing to and fro there with who-ev-er I may know there. But

*p dolce*

G. *rit.*  
I would much pre-fer to skate with some one fond of me. ———

*dolce accel.* *rit.*

Rudy  
I un - der-stand now that Tues-days and Fri-days In fu - ture I must con-sider as

Gaby  
Oh, please, there are others quite near. Don't speak so loud-ly, they'll hear. —

my days.

*p*

G. *p*  
Ev-'ry Tuesday I am at the op-'ra seat-ed in the coziest of stalls there, Ev-'ry Friday

R. *p*  
Ev-'ry Tuesday at the op-'ra Coziest stalls

*p*



G. finds me at the rink and an-y-one who calls there I am pleased to see.

R. at the rink pleased to see. And un-til nine or

G. Ev - 'ry ev'n-ing skat - ing go with who-ev - er

R. there - a-bouts each ev'n-ing you con-tin-ue skat-ing too and fro there with who-ev - er

G. I may know there: But I pre-fer to skate with some-one who is fond of me.

R. you may know there: But you pre-fer to skate with some-one who is fond of you.

*p dolce* *p ff*

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## No. 9

## Vienna, Vienna

Lyrics by  
Herbert Reynolds

Music by  
Edmund Eysler

March Time, not too fast

Stoeger

Hel - lo Just - us!

S. Walther! Rud-y! Back with you once more - hurray,

R. Rudy  
Hel - lo Unc-le!

H. Hampel  
Hel - lo Stoeger!

S. Straight from the old U. S. A. Hel-lo Dan-ube, Hel-lo Vien-na, Where is there a



S. cit - y like you! Sweet-est spot on all the earth, Land that gave me birth.

*Somewhat slower*

S. Day and night I've longed once more to meet you, In my boy-hood home once

S. more to greet you. Hope has been grat-i-fied at last, Friends as

S. we were in the past. Ston - y side-walks seem to shout a greet-ing,

S. While my heart with joy-ous throb is beat-ing: Back where all the friends I knew are

*p* *f* *ff* *f*

S. tried and true Vien - na How d'ye do! How d'ye do!

*rit.* *rit.* *rit.*

Quietly, not fast

S. Do the caf - és night - ly fill?

R. Sure - ly, Sure - ly.

W. Sure - ly, Sure - ly.

H. Sure - ly, Sure - ly.

Quietly, not fast

*p* *p*



S. Are the quar-tettes sing - ing still?

R. Sure - ly, Sure - ly.

W. Sure - ly, Sure - ly.

H. Sure - ly, Sure - ly.

*p*

S. Is the night - time rich with laugh - ter As it used to be - And

*poco rit.*

S. wild fri - vol - i - ty? I want to hear you tell me, hear you tell me.

*poco rit.*

S. Have they left me an - y wine? Are there plac-es

R. Sure-ly, Sure-ly.

W. Sure-ly, Sure-ly.

H. Sure-ly, Sure-ly.

Tempo I<sup>o</sup> not too fast

S. I can dine? Are the girls as pret-ty as the

R. Sure-ly, Sure-ly.

W. Sure-ly, Sure-ly.

H. Sure-ly, Sure-ly.

S. love-ly girls I knew? Will they smile when I say "How d'ye do!"

*rit.*

*f rit.*



*f*

S. Are the girls as pret-ty as the love-ly girls I knew? Will they

R. Will they

W. Will they

H. Will they

*ff*

S. flirt when I say "How d'ye do!"

R. flirt when I say "How d'ye do!"

W. flirt when I say "How d'ye do!"

H. flirt when I say "How d'ye do!"

*rit.*

*ff*

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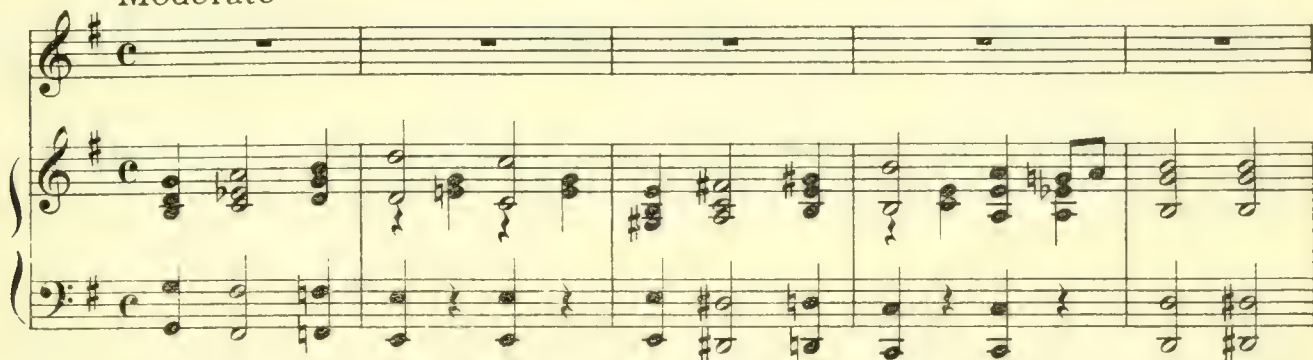
## No. 10

## I'm from Chicago

Lyrics by  
Herbert Reynolds

Music by  
Sigmund Romberg

Moderato

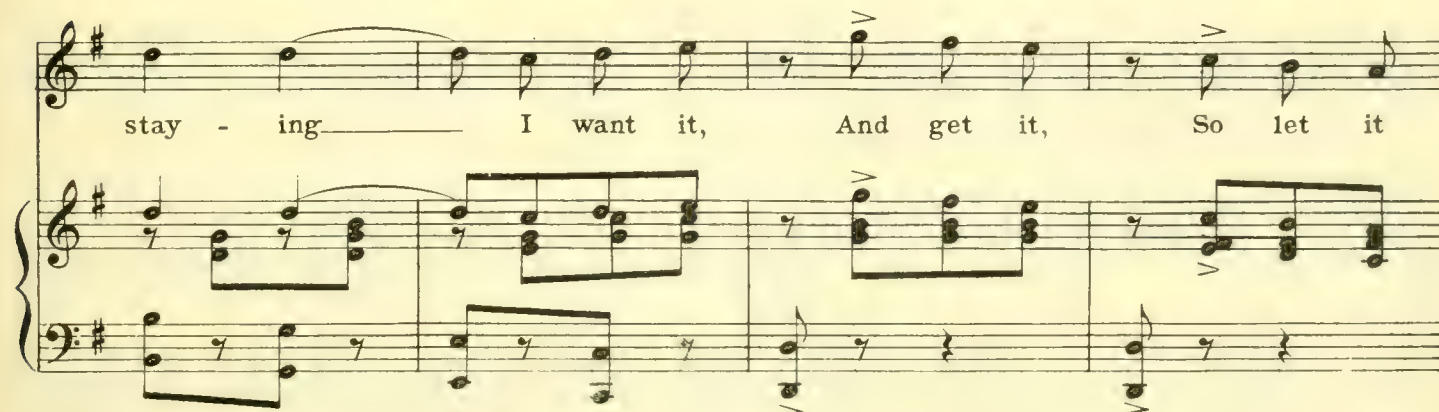


Gladys

Let me be - gin by say - ing Where I am



stay - ing I want it, And get it, So let it





Warn you \_\_\_\_\_ what to ex - pect From \_\_\_\_\_ one who's di -

rect From \_\_\_\_\_ a cer - tain cit - y in the west.

*rall.*

*rall.* *fz*

Widow *a tempo* Chorus

I'm from Chi - ca - go! Our ex - pect - ed pa - rents to re -

*a tempo*

*p-f*

Widow

side in that lo - cal - i - ty \_\_\_\_\_ Sailed with this car - go —

## Chorus

Hop - ing soon to en - ter Eu - ro - pe - an ar - is - toc - ra - cy!—

## Widow

I think your cit - y Seems kind of pret - ty, And I may

## Chorus

buy it. We are on the list for cer-tain of-fers ma-tri-mo-ni-al—

## Widow

Af - ter I try it—

## Chorus

Scorn - ing liv - ing long - er in an



## Widow

at - mo - sphere co - lo - ni - al. — If val - ues look sound

## Chorus

Noth - ing en - ter - tained but of - fers du - cal or ba - ro - ni - al! —

## Widow

Af - ter I look round, I may in - vest, For I'm a bus' - ness

1. wo - man from the Win - dy Cit - y in the west. 2. west.

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## No. 11

## Just Win a Pretty Widow

Lyrics by  
Herbert Reynolds

Music by  
Edmund Eysler

*Allegretto comodo*

First system of the piano introduction. The right hand starts with a piano (*pp*) accompaniment in G major, 2/4 time. The left hand enters with a piano (*p*) accompaniment. The music is in a 2/4 time signature.

Second system of the piano introduction. The right hand continues with a piano (*pp*) accompaniment. The left hand continues with a piano (*p*) accompaniment. The music is in a 2/4 time signature.

Third system of the piano introduction. The right hand continues with a piano (*pp*) accompaniment. The left hand continues with a piano (*p*) accompaniment. The music is in a 2/4 time signature.

**Stoeger**

Long a-go I said I would nev-er take a wife,

I have no de-

First system of the vocal and piano accompaniment. The vocal line is in G major, 2/4 time. The piano accompaniment is in G major, 2/4 time. The piano part starts with a piano (*p*) accompaniment. The music is in a 2/4 time signature.

sire to spoil an-y-bod-y's life,

Always want to be perfect-ly heart-

Second system of the vocal and piano accompaniment. The vocal line is in G major, 2/4 time. The piano accompaniment is in G major, 2/4 time. The piano part starts with a piano (*p*) accompaniment. The music is in a 2/4 time signature.



free. Nev-er care to find that love and I— Could-n't get a - long: There -

Gladys

That is how the men all talk, Fin-al-ly they

fore donotwishto try.

fall. Only just a way they have, Real-ly that is

all. Let me tell you this, Any lit-tle Miss That you thought the

right one trot-ting by You would follow af - ter her If she wink'd her eye. ———

If you'd

be — a happy man, You'd better win a pret-ty wid-ow. Look a - round and if you

can Give all your fa-vors to a wid-ow, For she knows just what is what And you will



find a per-fect trea-sure with-out measure When a pret-ty, wit-ty wid-ow you have

got. **Stoeger**  
2. Widowshaven't al-ways been lit-tle model wives. They have done their

share of com-plete-ly wreck-ing lives. I am too a-

fraid I was never made To ex-per-i-ment with dang'rous fires, Single blessed-ness, yes,

Gladys

I am ver-y diff - 'rent from widows you have

is all my heart de - sires.

known, I have quite a sweet dis - po - sition of my own.

Here I am to - day, Take me while you may, Do not keep de - lay - ing, Tempt - ing

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef, both with a key signature of one sharp. The music is in 4/4 time. The lyrics are written below the voice staff. The piano part features chords and arpeggiated figures that support the vocal melody.

fate, If you ask to - mor - row, then, It may be too late.



Stoeger

If you'd

Gladys

Look a round and if you

be a happy man, You'd better win a pret-ty wid-ow.

can Give all your fa-vors to a wid-ow.

And you will

For she knows just what is what

*riten.*

find a per-fect treasure with-out measure, When a pretty, wit-ty widow you have got.

*riten.*

A per-fect treasure, When a pretty, wit-ty widow you have got.

*riten.*

Wid-ow, widow, widow!

Wid-ow, widow, widow!

Wid-ow, wid-ow, wid-ow!

Wid-ow, wid-ow, wid-ow!

*f*

*poco riten.*

You'll find a per-fect trea-sure When a wid-ow, wid-ow you have got.

*poco riten.*

You'll find a per-fect trea-sure When a wid-ow, wid-ow you have got.

*poco riten.*

*fz*



## No. 12

## One Step into Love

Lyrics by  
Herbert Reynolds

Music by  
Sigmund Romberg

Moderato

The piano introduction is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a treble clef staff containing a whole rest. The left hand starts with a series of chords in the bass, marked *mf* (mezzo-forte). The right hand enters with a melody of eighth notes, marked *p* (piano). The introduction concludes with a final chord in the right hand.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the left hand. The lyrics are: "He When I see a lov-ing cou-ple an-y-where, I just". The music is in 4/4 time with a key signature of three flats. The piano accompaniment consists of chords and moving lines in the left hand.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "want to go and whis-per: Have a care; Oh, the dan-ger signal's red, There are". The music is in 4/4 time with a key signature of three flats. The piano accompaniment continues with chords and moving lines in the left hand.

break-ers a - head, So be - ware!

yes, be - ware!

Quite a

lot of lit-tle things that now you say,

You'll be sor-ry that you said an-oth-er

day;

You can go from bad to worse, Pull the

lev - er re - verse, Break a - way!

break a - way!



## CHORUS

He She He

One step in - to love. Run to meet it, run to greet it! One step in - to

*mp*

She He She

love. for plea-sure that's con-tinuous There is nothing that can beat it, And the

kiss - es no one miss - es, Make you think — that love is great.

Both

One step, one step in - to love, But as for mar-ry-ing — mar-ry-ing —

Tempo di Valse (molto espressivo)

*Hesitate* *Hesitate*

*mf* *espress.*

*Hesitate* *Hesitate*

*f* *Hesitate*

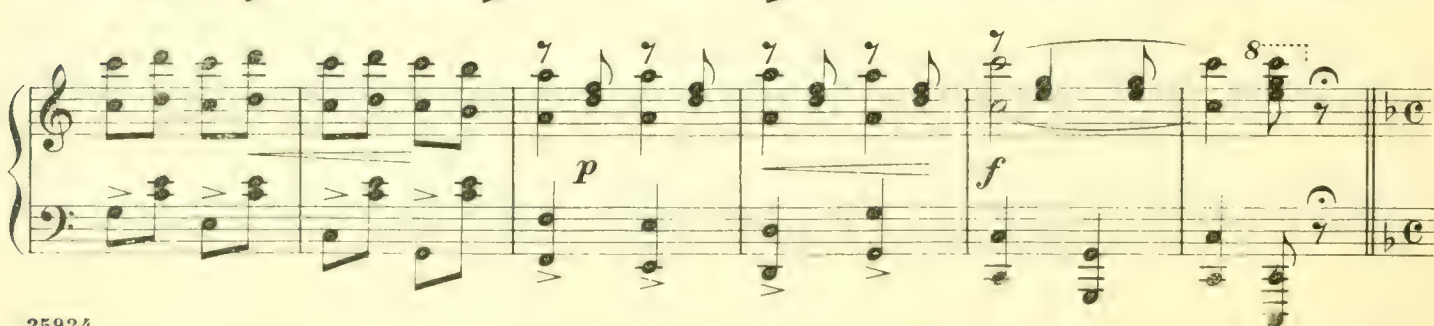
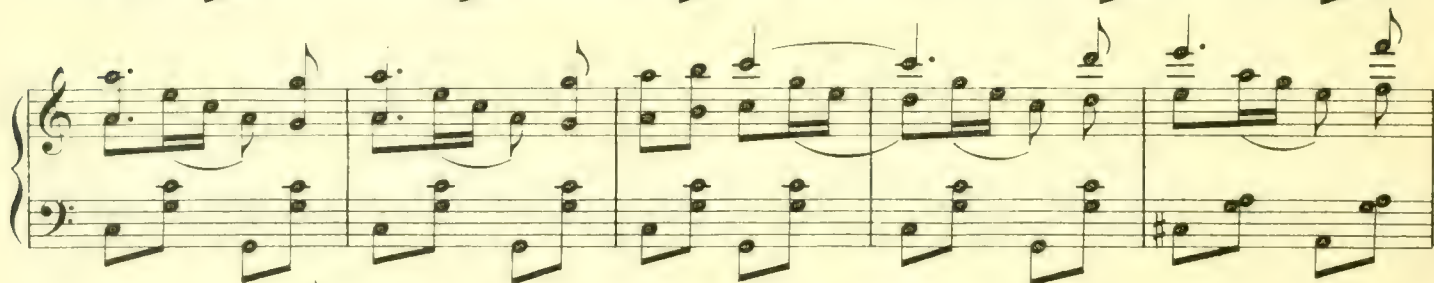
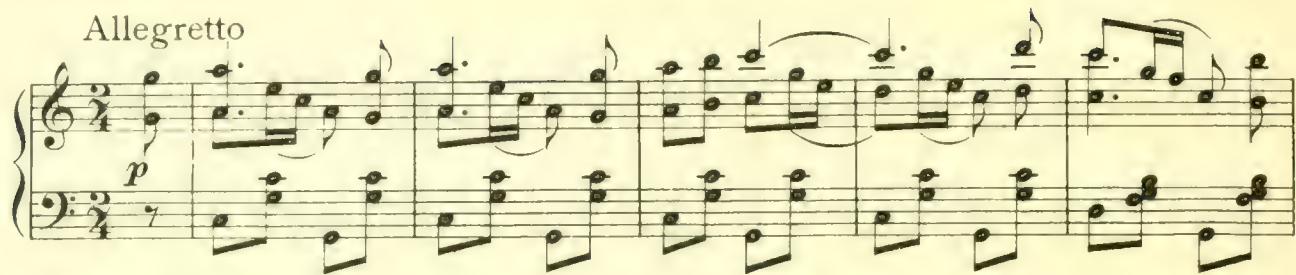
*f*

As for mar-ry-ing, Hes - i - tate!



No.13. Ensemble  
Vienna, How D'ye DoLyrics by  
Herbert ReynoldsMusic by  
Edmund Eysler

Allegretto



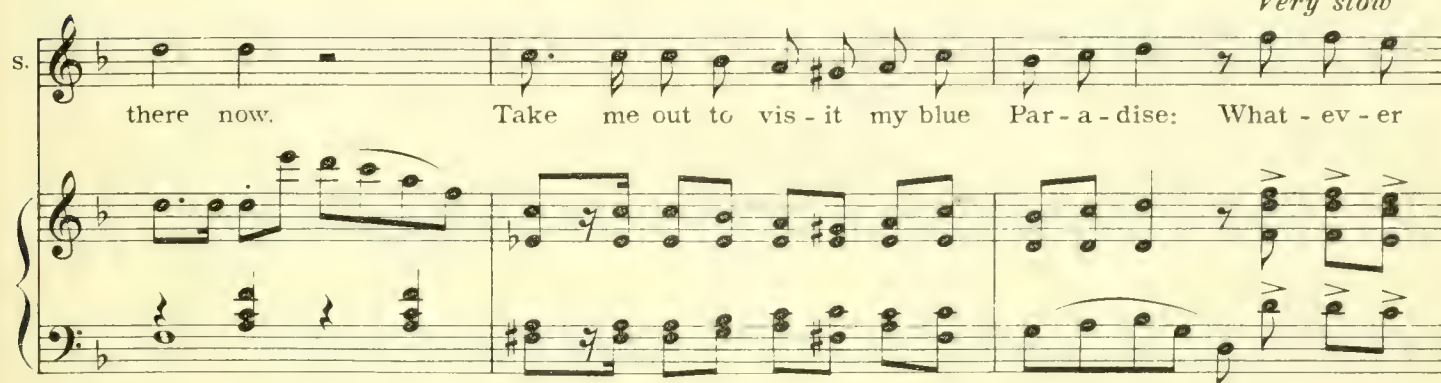
## Molto moderato

Stoeger

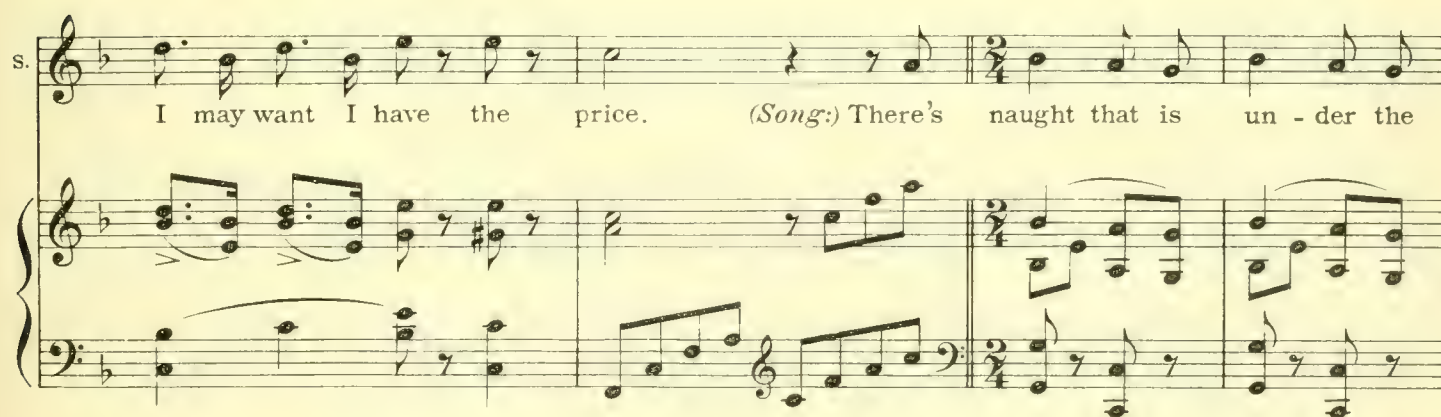
s. 

Let me breathe the real Vien-na air now, Let me know that I am tru-ly

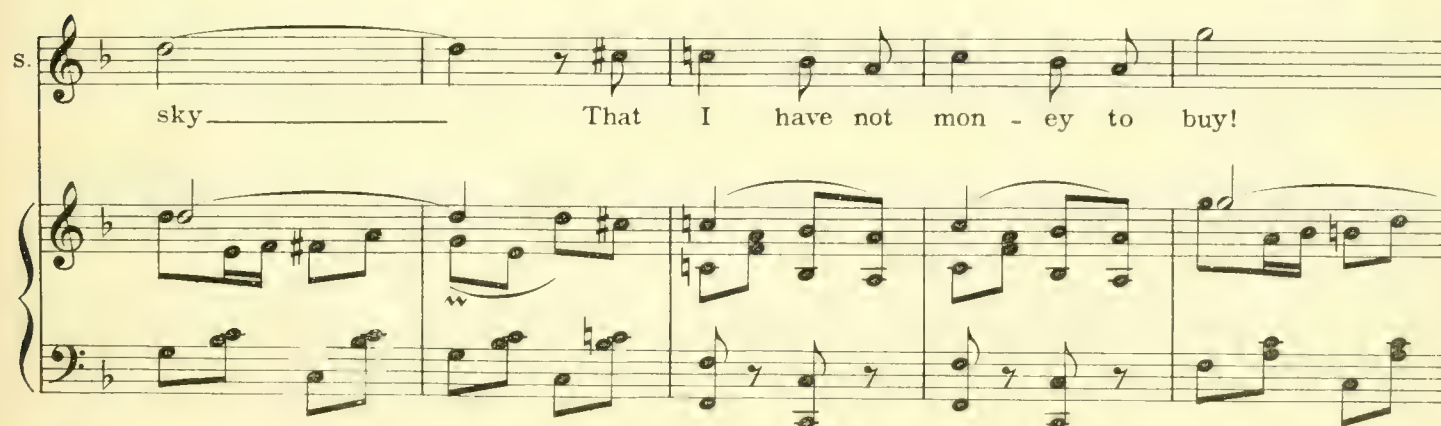
*Very slow*

s. 

there now. Take me out to vis-it my blue Par-a-dise: What-ev-er

s. 

I may want I have the price. (Song:) There's naught that is un-der the

s. 

sky That I have not mon-ey to buy!



S And I'm in the mood to ac - quire What -

S ev - er a man may de - sire. When drunk with the wine or the

S kiss \_\_\_\_\_ One joy from his heart I will miss: \_\_\_\_\_ The sight of the

S bright golden curls Of the one my heart has worshipped As the sweetest of all girls.

S. *f* There's naught that is un - der the sky ——— That he has not mon - ey to

Rudy *f* There's naught that is un - der the sky ——— That he has not mon - ey to

Walter *f* There's naught that is un - der the sky ——— That he has not mon - ey to

Hampel *f* There's naught that is un - der the sky ——— That he has not mon - ey to

S. buy! And he's in the mood to ac - quire What -

R. buy! And he's in the mood to ac - quire What -

W. buy! And he's in the mood to ac - quire What -

H. buy! And he's in the mood to ac - quire What -



S. ev - er a man may de-sire. When drunk with the wine or the kiss \_\_\_\_\_

R. ev - er a man may de-sire. When drunk with the wine or the kiss \_\_\_\_\_

W. ev - er a man may de-sire. When drunk with the wine or the kiss \_\_\_\_\_

H. ev - er a man may de-sire. When drunk with the wine or the kiss \_\_\_\_\_

S. — One joy from his heart he will miss: \_\_\_\_\_ The sight of the bright golden

T. — One joy from his heart he will miss: \_\_\_\_\_ The sight of the bright golden

W. — One joy from his heart he will miss: \_\_\_\_\_ The sight of the bright golden

H. — One joy from his heart he will miss: \_\_\_\_\_ The sight of the bright golden

curls Of the one his heart has wor-shipped As the sweet-est of all girls.——

curls Of the one his heart has wor-shipped As the sweet-est of all girls.——

curls Of the one his heart has wor-shipped As the sweet-est of all girls.——

curls Of the one his heart has wor-shipped As the sweet-est of all girls.——

The piano accompaniment consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *ff* (fortissimo) in the final measures of the system.

The piano accompaniment continues with two staves. The right hand has a more active melodic line with eighth notes and some triplets. The left hand maintains a steady accompaniment. A dynamic marking of *fp* (fortissimo piano) is present in the middle of the system.

The piano accompaniment continues with two staves. The right hand features a melodic line with eighth notes and some triplets. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *mf* (mezzo-forte) in the first and third measures of the system.

s. —————

Stoeger

The

The piano accompaniment continues with two staves. The right hand has a melodic line with eighth notes and some triplets. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in the first measure of the system.



S. Ring Hot-el, what's that to me, I'm full of life, as you can see. Day and

*rit.* *f.* *p*

S. night I've — prayed to meet you, In my boy-hood home once more to

*accel.* *f* *ff* *p* *f*

S. greet you. Hope has been grat-i-fied at last: Friends as we were in the

*ff* *p*

S. past. Rudy Ston - y side-walks seem to shout their greet - ing,

R. Walther Ston - y side-walks seem to shout their greet - ing,

W. Hampel Ston - y side-walks seem to shout their greet - ing,

H. Ston - y side-walks seem to shout their greet - ing,

*p*

*p* *accel.* *ff*

S. While my heart with joy - ous throb is beat - ing, Back where all the

R. While my heart with joy - ous throb is beat - ing, Back where all the

W. While my heart with joy - ous throb is beat - ing, Back where all the

H. While my heart with joy - ous throb is beat - ing, Back where all the

*p* *f* *ff*

S. friends I knew are tried and true: Vien - na, Vien - na, How d'ye do!

R. friends I knew are tried and true: Vien - na, Vien - na, How d'ye do!

W. friends I knew are tried and true: Vien - na, Vien - na, How d'ye do!

H. friends I knew are tried and true: Vien - na, Vien - na, How d'ye do!

*rit.* *f* *rit.*

(Director of Hotel interrupts Stoeger again)

*p*



Stoeger

S. No mat - ter what the cost may be, Charge ev-'ry mor-tal thing to me. —

*p* *cresc.*

S. — One half of life's joy he must miss — Who knows not the

R. Rudy One half of life's joy he must miss — Who knows not the

W. Walther One half of life's joy he must miss — Who knows not the

H. Hampel One half of life's joy he must miss — Who knows not the

SOPRANO

ALTO

TENOR

BASS

Chorus One half of life's joy he must miss — Who knows not the

S. joy of a kiss. The sight of the gold - en curls Of the

R. joy of a kiss. The sight of the gold - en curls Of the

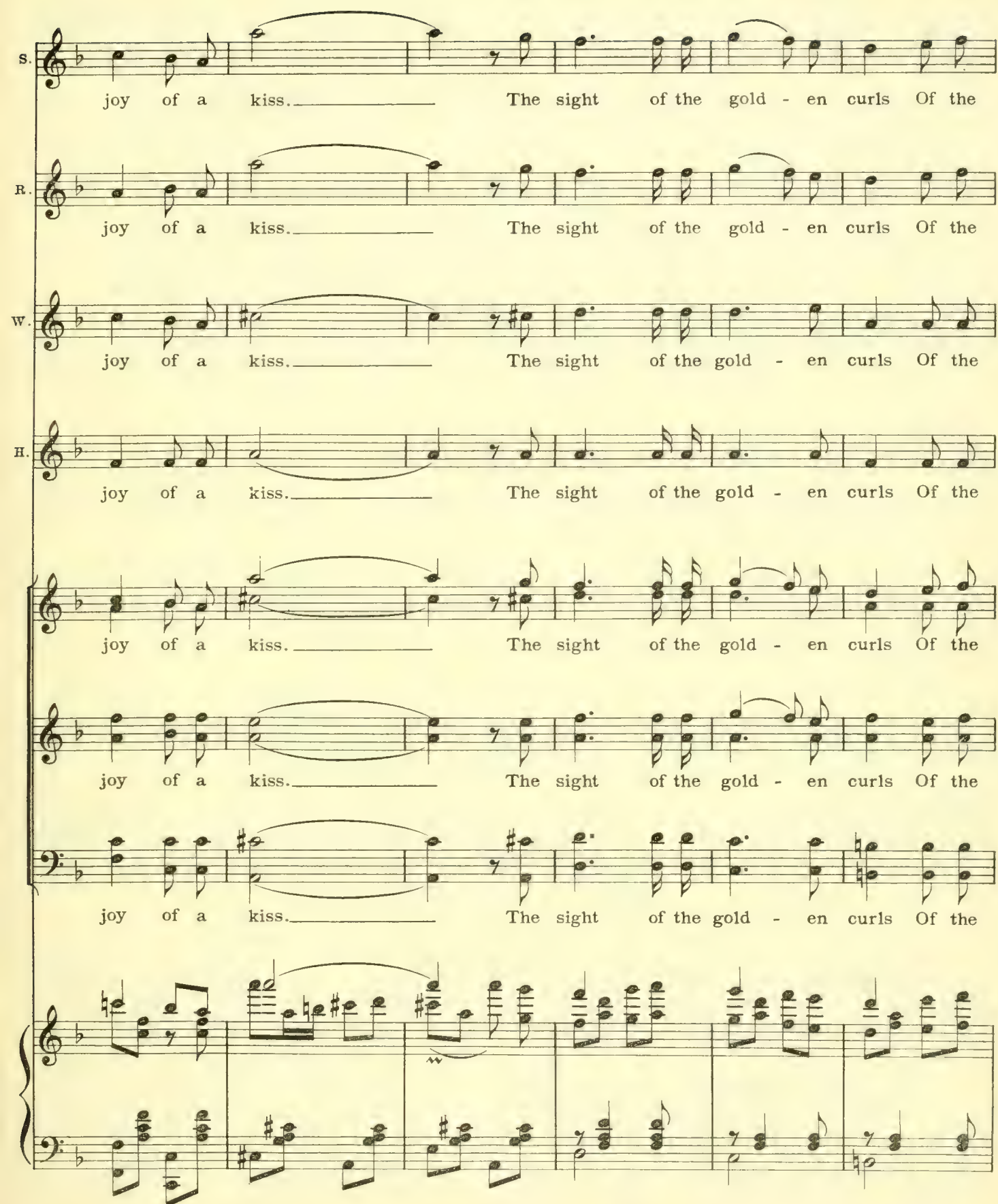
W. joy of a kiss. The sight of the gold - en curls Of the

H. joy of a kiss. The sight of the gold - en curls Of the

joy of a kiss. The sight of the gold - en curls Of the

joy of a kiss. The sight of the gold - en curls Of the

joy of a kiss. The sight of the gold - en curls Of the





S  
one his heart has wor-shipped As the sweet - est of all girls. \_\_\_\_\_

R  
one his heart has wor-shipped As the sweet - est of all girls. \_\_\_\_\_

W.  
one his heart has wor-shipped As the sweet - est of all girls. \_\_\_\_\_

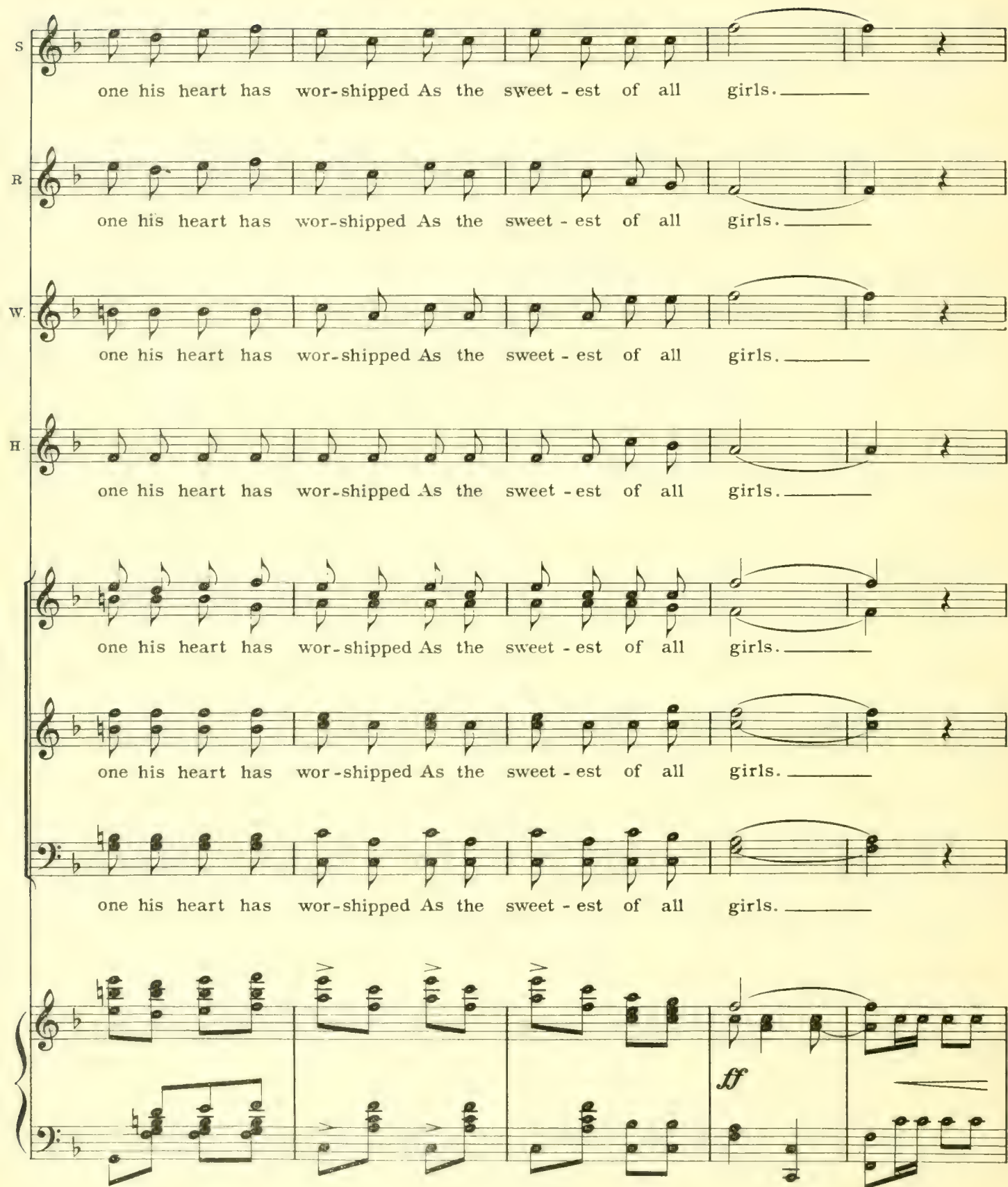
H  
one his heart has wor-shipped As the sweet - est of all girls. \_\_\_\_\_

one his heart has wor-shipped As the sweet - est of all girls. \_\_\_\_\_

one his heart has wor-shipped As the sweet - est of all girls. \_\_\_\_\_

one his heart has wor-shipped As the sweet - est of all girls. \_\_\_\_\_

*ff*





Stoeger

s. Back where all the friends I knew are staunch and tried and

Fifth system of music, featuring a vocal line (s.) and piano accompaniment. The vocal line begins with a whole rest followed by a melodic phrase. The piano accompaniment continues with chords and single notes. Dynamics include *f* (forte) and *p* (piano).



S. true: Vien - na! Vien - na! How d'ye do! \_\_\_\_\_

R. Rudy Vien - na! Vien - na! How d'ye do! \_\_\_\_\_

W. Walther Vien - na! Vien - na! How d'ye do! \_\_\_\_\_

H. Hampel Vien - na! Vien - na! How d'ye do! \_\_\_\_\_

Vien - na! Vien - na! How d'ye do! \_\_\_\_\_

Vien - na! Vien - na! How d'ye do! \_\_\_\_\_

Vien - na! Vien - na! How d'ye do! \_\_\_\_\_

*ff lunga*

*ff*

Curtain

*ff*

*ff*

*ff*

## ACT II

### No.14. Opening Chorus Why Are We Invited Here

Lyrics by  
Herbert Reynolds

Music by  
Sigmund Romberg

Tempo di Marcia

The piano introduction is in 6/8 time, marked 'Tempo di Marcia'. It features a treble and bass staff. The treble staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes, including some chords.

The first line of the vocal melody and piano accompaniment. The vocal line (treble staff) begins with a whole rest, followed by the lyrics: "Will some one please ex - plain to us why we have been in -". The piano accompaniment (grand staff) consists of eighth and sixteenth notes in both hands.

The second line of the vocal melody and piano accompaniment. The vocal line (treble staff) continues with the lyrics: "vit - ed here, A pri - vatehouse, it's plain to see, it's no ca - fé or". The piano accompaniment (grand staff) continues with eighth and sixteenth notes.

The third line of the vocal melody and piano accompaniment. The vocal line (treble staff) continues with the lyrics: "ca - ba-ret. The in - vi - ta - tions, it is plain, were hast - i - ly in - dic - ted, — No". The piano accompaniment (grand staff) continues with eighth and sixteenth notes.



in - for - ma - tion they contain: oh, why were we in - vi - ted! — 'Tis

ev - i - dent Hans Wal - ther's brain some new joke has in - ci - ted. —

This cos - tume of a flow - er girl they gave me at the gate, — This

cap sug - gests I as a cook to - night im - per - so - nate. — These

wait - er's a - prons we re - ceived, we know not why we're here, —

— It cer - tain - ly is quite a joke and not so ver - y

clear. ————— We'd all feel ver - y much re - lieved if some one would e -

lu - ci - date the mys - try of this fête, — The mys - try of this fête — Hans



Wal - ther, were a - fraid, Hans Wal - ther, we are a - fraid, A

joke you've played on us Why all this mas - quer - ade, This

bus - tle and this fuss? Why all this mas - quer - ade,

this mas-quer - ade, this mas-quer - ade?

# No.15. Comedy Folk Song

77

Lyrics by  
Herbert Reynolds

## I Had a Dog

Music by  
Leo Edwards

Moderato

The musical score is written for voice and piano. It begins with a piano introduction in 6/8 time, marked 'Moderato'. The piano part features a melody in the right hand and a bass line in the left hand, with a forte 'f' dynamic. The vocal line enters with the lyrics 'Now Hei - ny had a lit - tle dog what did - n't have no teet', followed by 'So Hei - ny had to sit all day and chew his dog - gie's meat.' and 'One day he asked the lit - tle dog to sit up nice and'. The piano accompaniment continues throughout, with a piano 'p' dynamic indicated in the second system. The score is written in G major (one sharp) and 6/8 time.

Now Hei - ny had a lit - tle dog what did - n't have no

teet', — So Hei - ny had to sit all day and chew his dog - gie's

meat. — One day he asked the lit - tle dog to sit up nice and



beg; — When dog-gie would -n't do it, why, he bit him in the leg!

## CHORUS

Tra la la la la la! Aint it sweet? — Tra la la la —

*p-f*

— Tra la la la! — Tra la la la la la! Move your feet! —

1. — Tra la la la la! — Who can tell? — Tra la la tell? —

2. — Tra la la tell? —

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## No. 16

## Folk Song and Yodle

Lyrics by  
Herbert Reynolds

Music by  
Leo Edwards

Tempo di Valse

The piano introduction is in 3/4 time, key of B-flat major (two flats). It begins with a treble clef staff containing a whole rest, followed by four measures of whole rests. The piano part starts in the second measure with a forte (*f*) dynamic. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The first vocal line is in 3/4 time, key of B-flat major. The melody is written on a treble clef staff. The lyrics are: "I hear the cuck - oo a - call - ing to - night: Oo - lay - e -". The piano accompaniment continues with a piano (*p*) dynamic, featuring chords in the right hand and a steady bass line in the left hand.

The second vocal line continues the melody in 3/4 time, key of B-flat major. The lyrics are: "o, Oo - lay - e - o, That cuck - oo goes call - ing when". The piano accompaniment remains consistent with the previous section, providing harmonic support for the vocal line.



moon-light is bright: Oo - lay - e - o, Oo - lay - e - o. Oh,

he is in love with a cuck - oo - de - dee, I wish that some

cuck - oo would cuck - oo to me! I'm won - d'ring where all those

cuck - oos can be, Oo - lay - e - o, Oo lay - e - o.

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## No. 17

## My Model Girl

Lyrics by  
Harold Atteridge

Music by  
Sigmund Romberg

Allegro moderato

Vamp

He

I

think you're per - fec-tion, You're quite a mod-el girl, You're just my se -

lec-tion To give my brush a twirl! Oh, say that you will pose for me! That

is-n't done so eas-i-ly. How grace-ful you will be! \_\_\_\_\_ I'm



not up on pos - ing, I don't know how to stand\_ The

way of re - pos - ing, The way to use your hand, Or

just the way to turn my face. I'll show you, if you'll take your place. I

He She

don't think I shall ev - er do, I nev - er will pull through! The

*rall.*

He

## CHORUS

Slow

She

tricks are ver - y few.

I'll leave it all to you.

You have

eyes, dear, —

just like I

i - do - lise! —

You're the size, dear, —

—

— that I could al - ways prize! — And you've a mouth that's just of the kiss - ing

kind, —

Just like the

I - deal

I al - ways seek to



in my mind  
find. \_\_\_\_\_ You've a way, dear, \_\_\_\_\_ like no one else I know, \_\_\_\_\_

The first system of the musical score. The vocal line is on a single staff with a treble clef and a key signature of one flat (B-flat major). It contains the lyrics "in my mind" above the first measure and "find. \_\_\_\_\_ You've a way, dear, \_\_\_\_\_ like no one else I know, \_\_\_\_\_" below the staff. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The music is in 4/4 time.

— I must say, dear, \_\_\_\_\_ that I could love you so; \_\_\_\_\_ You're just so

The second system of the musical score. The vocal line continues with the lyrics "— I must say, dear, \_\_\_\_\_ that I could love you so; \_\_\_\_\_ You're just so". The piano accompaniment continues with similar harmonic support.

per - fect, dear-ie, I tell you I'm a - fraid, And I know you're my

The third system of the musical score. The vocal line continues with the lyrics "per - fect, dear-ie, I tell you I'm a - fraid, And I know you're my". The piano accompaniment continues.

own, my mod-el maid. 1. You have maid. 2. \_\_\_\_\_

The fourth system of the musical score. The vocal line includes the lyrics "own, my mod-el maid." followed by a first ending bracket labeled "1." and "2.". The lyrics continue as "You have maid. \_\_\_\_\_". The piano accompaniment includes the first and second endings for the piano part.

# No.18

## Waltz of the Season

Lyrics by  
Herbert Reynolds

Music by  
Edmund Eysler

In Waltz time  
Stoeger

Hark! Hark! Hark! What is it the or-ches-tra's

The first system of musical notation for the waltz. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics 'Hark! Hark! Hark! What is it the or-ches-tra's' are written below the vocal line. The piano part includes dynamic markings *mf* and *p*.

play - - ing? Hark! Hark! Hark! That starts you im -

The second system of musical notation. The vocal line continues with the lyrics 'play - - ing? Hark! Hark! Hark! That starts you im -'. The piano accompaniment continues with the same key and time signature, featuring dynamic markings *mf* and *p*.

me-diate - ly sway - ing. The young ones, the old ones, The tim - id, the

The third system of musical notation. The vocal line continues with the lyrics 'me-diate - ly sway - ing. The young ones, the old ones, The tim - id, the'. The piano accompaniment continues with the same key and time signature, featuring a dynamic marking *p*.

bold ones, Not one of the lot is im - mune. The bad and re -

The fourth system of musical notation. The vocal line continues with the lyrics 'bold ones, Not one of the lot is im - mune. The bad and re -'. The piano accompaniment continues with the same key and time signature.



lig - ious, pe - tite and pro - dig - ious, All fall for the pop - u - lar tune.

*cresc.*

*f*

# REFRAIN

*rit.*

*a tempo*

Waltz of the sea - son, waltz di - vine, Touch - ing the spot in this

*f rit.*

*sf a tempo*

*f*

heart of mine. Ev - ry one is there, All know the air, Sing it and

*p*

*f*

whis - tle it ev - 'ry - where. Sweet as the soft - est lul - la - by That's

*f*

*sf*

hummed to the chil - dren when they cry: You're born near the Dan - ube's wa - ter

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "hummed to the chil - dren when they cry: You're born near the Dan - ube's wa - ter".

blue, All of the world's in love with you.

The second system of the musical score. The vocal line continues with the lyrics: "blue, All of the world's in love with you." The piano accompaniment includes dynamic markings *f* and *ff* in the right hand.

The third system of the musical score. The piano accompaniment includes dynamic markings *f* and *mf* in the right hand.

The fourth system of the musical score, featuring the piano accompaniment. It includes a dynamic marking of *f* in the right hand.

The fifth system of the musical score, featuring the piano accompaniment.

The sixth system of the musical score, featuring the piano accompaniment.



Tempo I<sup>o</sup>  
Stoeger

Hark! Hark! Hark! On the gram-o-phone and pi-an-o-

la. Hark! Hark! Hark! Hand-or-gan and band and Vic-

tro-la. Men dust-ing wheel-barrows Sing du-ets— with sparrows: The

won-der-ful tune nev-er halts. The cats on the

fenc-es, When night-time com-mences, Are keen on the pop-u-lar waltz.

*rit.* *a tempo*

Waltz of the sea - son, waltz di - vine, Touch - ing the

*f rit.* *sfz a tempo*

spot in this heart of mine. Ev-'ry one is there,

*p* *p*

*sfz*

*f*

All know the air, Sing it and whis - tle it ev - 'ry -

*f*

where. Sweet as the soft - est lul - - la - by That's

*f* *sfz*



hummed to the chil - dren when they cry You're born near the Dan ube's

wa - ter blue, All of the world's in love with you.

**ff**  
Waltz of the sea - son, waltz di - vine, Touching the spot in this

**SOPRANO**

**ff**  
Waltz of the sea - son, waltz di - vine, Touching the spot in this

**ALTO**

**ff**  
Waltz of the sea - son, waltz di - vine, Touching the spot in this

**TENOR**

**ff**  
Waltz of the sea - son, waltz di - vine, Touching the spot in this

**BASS**

**ff**

heart of mine. Ev'ry one is there, All know the air,

heart of mine. Ev'ry one is there, All know the air,

heart of mine Ev'ry one is there, All know the air,

heart of mine. Ev'ry one is there, All know the air,

Sing it and whis-tle it ev - 'ry - where. Sweet as the soft - est

Sing it and whis-tle it ev - 'ry - where. Sweet as the soft - est

Sing it and whis-tle it ev - 'ry - where. Sweet as the soft - est

Sing it and whis-tle it ev - 'ry - where. Sweet as the soft - est



lul - la - by That's hummed to the chil - dren when they cry: You're

lul - la - by That's hummed to the chil - dren when they cry: You're

lul - la - by That's hummed to the chil - dren when they cry: You're

lul - la - by That's hummed to the chil - dren when they cry: You're

Stoeger

born near the Dan - ube's water so blue, All of the world's in love with you.

*rit.*

*rit.* *f* *ff*

Presto

*ff* *ff to end*

8

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# The Tune they Croon in the U.S.A.

Words and Music by  
Cecil Lean

Allegro

Rudolph

Most ev-'ry foreign na-tion Has a

style of song cre - a - tion That ex - presses what its peo-ple most re - quire:

Thus styles in mu-sic va-ry Like girls we love to mar-ry; Though we



likethem all, there's one we most ad - mire. The waltz-es in this

cit-y, I must ad-mit, they're pret-ty, Have a dream-y, doz-y swing that's ver-y

fine; But when I'm gay and hap-py, let them play a tune that's

snap-py, with a biff and bang, a rag-gy rag for mine!

Play me a tune that's got— a syn-co - pa - ted swing; Let the

brass go "for - te" in it— Start your feet when you be - gin it!— Play me a

rag that fair - ly makes the wel-kin ring, Don't get part-ed, Once you've start-ed,

*(Spoken)*

Lag it up, drag it up, jag it up, rag it up! Oh Mis - ter lead-er man, that



mu - sic makes me sway, I can-not get a - way from it, no

The first system of the musical score. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has two flats (B-flat major). The lyrics are: "mu - sic makes me sway, I can-not get a - way from it, no".

mat-ter\_ what you say. I like the waltz with its sym - phon-y, but I

The second system of the musical score. The vocal line continues with the lyrics: "mat-ter\_ what you say. I like the waltz with its sym - phon-y, but I". The piano accompaniment continues with chords and moving lines.

love the rag with its tym - pan - i, Now that's the tune that the

The third system of the musical score. The vocal line continues with the lyrics: "love the rag with its tym - pan - i, Now that's the tune that the". The piano accompaniment continues with chords and moving lines.

1. 2.  
peo - ple croon in the good old U. S. A. A.

The fourth system of the musical score. The vocal line ends with the lyrics: "peo - ple croon in the good old U. S. A. A.". The piano accompaniment ends with a double bar line and a repeat sign. There are first and second endings marked "1." and "2." above the vocal staff.

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## No. 20

## I'm Dreaming of A Wonderful Night

Lyrics by  
Herbert Reynolds

Music by  
Edmund Eysler

Very slow waltz time

Piano introduction in 3/4 time, marked *pp*. The melody is in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Stoeger

Vocal line and piano accompaniment for the first line of lyrics. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "I'm dreaming of a won-der-ful night, night long a - go. She was

Vocal line and piano accompaniment for the second line of lyrics. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "there, Her eyes a-light with love 'neath the bright, bright

Vocal line and piano accompaniment for the third line of lyrics. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "wave curl Of her hair. We were chil-dren and love gently beck-oned,

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And no thought of the morrow was reck - oned. We were sweet-hearts and

*smorzando*

asked for no more: \_\_\_\_\_ and now I know the dream of my boy-hood is

o'er. But ev - er my heart shall the ques - tion re - peat: oh,

*dolce string.*

*p*

where is my child-love so ten - der and sweet; And nev - er an answer from

Tempo I<sup>o</sup>

me shall be heard, No, nev - er a word, no, nev - er a word. Though voic - es are

si - lent in dream - land, I'll find a won - der - ful pic - ture of days far be -

hind. A - gain I am young, she is smil - ing at me, And sweet is the

mem - o - ry.



## Gladys

Why dream a-bout the won-der-ful night, night long a-go: She's not

*p* *dolce*

here. Her eyes no long-er shine 'neath the bright bright

*f*

wav-y curls, Once so dear. Oth-er eyes there are ten-der-ly shin-ing,

*f*

oth-er hearts for your love are now pin-ing; All the joy of your life is to

*p* *f*

G. be. \_\_\_\_\_ The past means nothing more now for you or for me.

*p*

S. **Stoeger**  
But ev - er my heart shall the ques - tion re - peat: Oh, where is my

G. **Gladly**  
And nev - er an answer by me shall be

S. child - love so ten - der and sweet;

G. heard, No nev - er a word, no nev - er a word. Though

*accel. p mf p*



Tempo I<sup>o</sup>

voic - es are si - lent in dream - land, I'll find a won - der - ful

pic - ture of days far be - hind. A - gain I am young, she is

smil - ing at me, And sweet is the mem - o - ry.

*cresc. molto* *mf* *ppp*

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## No. 21 Finale

Lyrics by  
Herbert Reynolds

Music by  
Edmund Eysler

*Allegretto comodo*

Stoeger *Slow*

If you'd

Gladys

Look a -

be a hap-py man, You'd bet-ter win a pret-ty wid-ow.

round and if you can, Give all your fa-vors to a wid-ow.

Stoeger

For she



And you will find a per-fect treas-ure with-out meas-ure When a  
 knows just what is what, treas-ure with-out meas-ure When a

*riten.* Tempo di Valse

pret-ty, wit-ty wid-ow you have got.

*riten.* Tempo di Valse

pret-ty, wit-ty wid-ow you have got.

ALL SOLOS

**ff** Waltz of the sea - son, waltz di - vine, Touch-ing the spot in this

**SOPR. & ALTO**

**ff** Waltz of the sea - son, waltz di - vine, Touch-ing the spot in this

**TENOR**

**ff** Waltz of the sea - son, waltz di - vine, Touch-ing the spot in this

**BASS**

**ff** Waltz of the sea - son, waltz di - vine, Touch-ing the spot in this

*Lively waltz movement*

**ff**

heart of mine. Ev-'ry one is there, all know the air,

heart of mine. Ev-'ry one is there, all know the air,

heart of mine. Ev-'ry one is there, all know the air,

heart of mine. Ev-'ry one is there, all know the air,

*mf* *f* *mf* *f* *mf* *f*

Sing it and whis-tle it ev - 'ry - where. Sweet as the soft - est

Sing it and whis-tle it ev - 'ry - where. Sweet as the soft - est

Sing it and whis-tle it ev - 'ry - where. Sweet as the soft - est

Sing it and whis-tle it ev - 'ry - where. Sweet as the soft - est

*f* *ff*



lul - la - by That's humm'd to the chil - dren when they cry. You're

lul - la - by That's humm'd to the chil - dren when they cry,

lul - la - by That's humm'd to the chil - dren when they cry,

lul - la - by That's humm'd to the chil - dren when they cry,

born near the Dan - ube's waters so blue: All of the world's in love with you.

*rit.*

*(Quick)*

*rit.*

*f*

*ff*

*ff till end*











